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VOL. 41—No. 12.

SATURDAY, MARCH 21, 1863.

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ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS. Director, Dr. WYLDE. Twelfth season.—The subscribers are respectfully informed the CONCERTS will COMMENCE in April next. The subscription is two guineas for a reserved sofa stall or front row balcony; 21. 11s. 6d. second row. There will be five great orchestral and vocal concerts, and five full public rehearsals, on the same grand scale as last season. Dates.—Wednesday evenings, April 15th, 25th, May 13th, 30th, June 3rd, 17th, and Saturday afternoons, April 11th, 25th, May 8th, 30th, June 13th. The following eminent artists have been engaged at these concerts:—Vocalists—Mesdames Titiens, Borghi-Mamo, Lemmens-Sherrington, Castellani, Parepa, Anna Bishop, the Sisters Marchisio, and Trebelli, Signori Giuglini, Belart, Reichardt, Formes, Belletti, Santley, Wilbye Cooper, Perren. Pianists—Mesdames Arabella Goddard, Clara Schuman, Pleyel, Cless, Mr. John F. Barnett, Prudent, Rubinstein, Lubeck, and C. Halle. Violinists—Joachim, Vieuxtemps, Sivori, Wieniowski, Becker, Blagrove, and Piatih. Application for reserved seats can be made to W. Graeff Nicholls, Esq., Hon. Sec., 33, Argyll-street, Regent-street, W.; or Cramer and Co., No. 201, Regent-street; Keith and Prowse, 48, Cheapside; Mr. Austin, ticket-office, St. James's-hall.

NATIONAL CHORAL SOCIETY. Messiah. The grand Passion week performance of the Messiah will take place at Exeter Hall, on Tuesday, the 21st. Commence at half-past Seven.—Band and chorus nearly 100. Conductor, Mr. G. W. Martin.—Principal singers—Madame Rudersdorff, Miss Palmer, Mr. Sims Reeves, Mr. Santley.—Tickets, 3s. Numbered Stalls, 5s. and 10s. 6d. A few special stalls at one Guinea each. Immediate application for Tickets necessary. 14, 15, Exeter Hall.

VOCAL ASSOCIATION.—The Second Concert of the season will take place on FRIDAY EVENING, March 27th, when will be performed Virginia Gabriel's new Cantata, "Dreamland," and Mendelssohn's Hymn, "Hear my Prayer." Vocalists—Madlle. Parepa, Miss De Courcy, Miss Sanders, Miss Palmer, Mr. Wilbye Cooper, and Mr. Winn. Pianist—Miss Christina Michelin (Pupil of Mrs. Anderson, Pianist to the Queen). Violoncello—M. Paque. Conductor—Mr. Benedict. Accompanists—Mr. Frederick Archer and Mr. O. B. Allen. Sofa Stalls, 5s.; Reserved Seats, 3s.; Balcony, 2s.; Area, 2s.; Admission, 1s. Commence at Eight.

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The Programme for the week, commencing Monday, 23rd March, will include—
Overture, "Masaniello" Aubert.
Operatic Selection, "Don Giovanni" Mozart.
Solo Cornet à Piston, "The Exile's Lament" Roch Albert.
Valse, "Orange Blossoms" L. Jullien.
Quadrille, "Macbeth" Jullien.
Operatic Selection, "Ernani" Verdi.
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&c., &c.

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THE MUSICAL SOCIETY of LONDON. FIFTH SEASON.—The SECOND ORCHESTRAL CONCERT, on WEDNESDAY EVENING, March 25, at half-past eight o'clock, at St. James's Hall.—Conductor, Mr. Alfred Mellon. Programme.—Part I.: Symphony in G—Haydn; Scena (Andromeda), Madame Rudersdorff—Mozart; Concerto, violoncello, Signor Piatih—Piatih; Aria, Mr. Weiss—Mozart; Overture, "Manfred"—Schumann (first time of performance in England). Part II.: Symphony, No. 1—Mendelssohn; Duo, Madame Rudersdorff and Mr. Weiss—Meyerbeer; Overture, "Abu Hassan"—Weber. A few half-guinea tickets for area or balcony, and gallery tickets at 3s. 6d. each—to be had at Cramer and Co.'s, 201 Regent-street; and at Austin's Ticket-office, St. James's Hall. CHARLES SALAMAN, Hon. Sec., 36, Baker-street, W. Society's Rooms, 17, Edwards-street, Portman-square, W.

MISS MARY W. MCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

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MADLLE. GEORGI will sing at the Eyre Arms, March 27th.

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MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soirées, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

MADAME GORDON will sing, "Sprite of the western wind," Waltz, composed for her by Mr. P. E. Van Noorden, on the 26th inst. at the Whittington Club; also at Messrs. Beringer's Matinee Musicale, Colliard's Rooms, on the 28th inst. Address Hamilton Road, Norwood, S.

DANISH SONGS.

MADAME RUDERSDORFF can accept Engagements to sing DANISH SONGS, in the DANISH LANGUAGE, at concerts and soirées until the 7th April next. 16 Wellington Road, St. John's Wood, N. W.

MR. WALTER BOLTON will sing the popular song, "My gentle Elodie" (composed by Edward Land), at his Concert at Kensington, on Friday next.

MR. DAVID LAMBERT, Vocalist (Basso). Letters respecting engagements for Oratorios, Concerts, &c., to be addressed 14, Adelaide Square, Windsor, Berkshire.

HERR REICHARDT begs to announce, that he has left for the Continent, and will return the week after Easter. All communications to be addressed to Thurlow Cottage, Thurlow Square, Brompton, or Chateau de Conteville, Boulogne-sur-mer.

S. BLUMNER'S SOIREES ARE POSTPONED.

MR. PLATER will sing SIMS REEVES's Popular Song, "THE MESSAGE," at SIGNOR NAPPI'S CONCERT, March 24.

SIGNOR NAPPI'S CONCERT will take place on Tuesday Evening next, at the Hanover Rooms. Vocalists—Miss Banks and Madame Lemaire, Signor Nappi and Mr. Plater (pupil of Signor Nappi). Instrumentalists—Messrs. Giulio Rigondi, Li Cabri, Ganz, John Thomas, Cheshire, Bradbury, Turner and Benedict. Tickets to be had of Signor Nappi, 125 Albany Street, Regent Park.

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MUSICAL TRAVELLING-IMPRESSIONS.

BY LEOPOLD VON SONNLEITHNER.

(Continued from page 165.)

A rather rough passage took us through the Dardanelles and the Grecian Archipelago, early on the 17th October, to the Piræus, whence we hastened to Athens, in order to admire, without delay, the few but still magnificent remains we possess of the palmy days of old Hellas. I must pass over in silence everything relating to history and plastic art, which, moreover, has been mentioned and thoroughly described innumerable times. I cannot, however, refrain from referring to the Theatre of Dionysius (Bacchus), which has been uncovered again only a few years. It is situated at the foot of the Acropolis, and is in such a good state of preservation, as far as regards the ground plan of the podium, especially the orchestra and the audience part of the house, calculated to accommodate several thousand spectators, that any one can form a clear idea of its former appearance. I own that, during the whole of the trip, nothing produced so lively an impression on me as this theatre, at which the tragedies of Æschylus, of Sophocles, of Euripides, and the comedies of Menander and Aristophanes, were first performed before the Grecian people. To tread the spot where these masterpieces of all time first resounded in their own melodious tongue; to traverse the orchestra, where the chorus first uttered its lofty strains; to see before one the marble seats, the front rows of which still bear the designation of the dignitaries for whom they were intended—to have done all this is one of the most sublime reminiscences, one of the most choice intellectual pleasures it is possible to imagine.

After this, how wretched and pitiful did the first performance of the Italian operatic company in Athens appear to me two days subsequently! The theatre is a very tolerable building, spacious and well-lighted; the singers did their best, and, considering their small pecuniary resources, were pretty respectable. But the music of the opera, *Aroldo*, "del celebra maestro, Giuseppe Verdi," surpassed in crudeness and want of taste anything of this composer which I ever heard. Of noble invention, of æsthetic conception, there is not a trace; it is nothing but bombast and untruthfulness from the first note to the last;—but no; I must not assert this, since, after the second of the four acts, I felt irresistibly compelled to leave the temple of art thus desecrated. In the last act, as I was informed, there was some disturbance got up by the friends and the opponents of the *prima donna*; the poor lady little imagined that this excitement was but a prelude to quite another kind of commotion, which was to break out a few days afterwards.

On the 22nd October, after our return from a fatiguing ride, well worth the fatigue, however, to Cape Sanium, and just as we had retired to rest, we were greeted by an exceedingly unwelcome serenade, consisting of the firing-off of some thousand muskets. This, combined with wild shouts, lasted all night. The latest Greek revolution had broken out, and, for a time at least, had terminated also. On looking in the morning into the street, we expected, after the brisk firing, to see everything swimming in blood, but found we were completely mistaken, for we saw the people and the troops wandering about in a state of most pleasing unanimity and drunkenness. The noble soldiery had, after a few shots, betrayed their oath and fraternized with the people. What we had supposed to be the sounds of sanguinary combats during the night were only friendly discharges, which continued, by-the-by, all day long. Now, however, real music resumed its rights. A provisional government was formed. The members of it, when they showed themselves in the town, were received with the National Hymn. The National Guard was established, and, as a matter of course, marched about to the strains of the said hymn; exiles returned, and political prisoners, released from confinement; these, too, were greeted and accompanied by the same melody. The latter, which we heard performed by large and small military bands, as well as a three-part composition (clarinet, horn, and bombardon) I at first supposed was a hash-up of the French song, "*Marlborough s'en va-t-en au guerre*;"* but I was speedily taught better; I did not, however, feel any inclination to note down this very insignificant and characterless composition, especially as it is published, and, consequently, may be procured without any difficulty by those who wish to procure it.

After the lapse of a few days, some sort of order was established. The Minister of War, Mauroichialis, decked out in national costume and bestriding the late king's own horse, which had been seized as spoil, reviewed the armed force, when a military band, stationed in the great square, performed a number of pieces, as is usual elsewhere, also, at parades. It was not numerous, but it was tolerably trained. It executed operatic pieces and dances very respectably, and, to all appearance, consisted mostly of Germans. The Hellenic youth listened most attentively. On its being noticed that we were foreigners, the crowd

immediately made way, and we were politely invited to approach nearer to the band in order that we might hear the music better.

We were obliged to wait until the 29th October for the Lloyd's steamer which was to convey us to Syra. During the interval, we were perfectly unmolested. Early on the 30th inst. we reached the port of Syra. We heard, however, from the vessel, so much firing in token of rejoicing, cheering and singing of the National Hymn, to welcome the advocate Palæologus, who had just returned from exile, that we experienced no desire to enjoy more nearly these sounds, with which we were already sufficiently familiar. We did not disembark, therefore, but simply caused ourselves to be put on board the good ship Trebissonda, bound for Smyrna, and in this vessel we proceeded on our journey. We stopped in the fine harbour of Smyrna from October 30 at noon to afternoon of November 10. The rich and luxurious commercial city is certainly not deficient in musical enjoyments. We found it boasted of an Italian Opera, which, however, we did not visit, for we only made short trips during the day, and returned to the ship at night, when all we heard were the sounds of merriment borne to us from a circus erected on the shore.

Our course now took us, by the way of Rhodes and Cyprus, to Beyrout. At Larnaka, the place of disembarkation (in Cyprus), I heard, in a private house, an interesting young lady play a polka tolerably upon a piano out of tune. I mention this merely in conjunction with the fact that people here must send for the only teacher of music in the capital, Nicosia, to get a piano tuned, and must have every missing wire supplied by another from Europe. This one difficulty alone renders useless almost every endeavour to cultivate music.

(To be continued.)

"THE LILY OF KILLARNEY."*

The above romantic opera, in four acts, by Jules Benedict, was produced here, under the title of *Die Rose von Erin*, on Sunday the 22nd February. The composer was already known, and that favourably, to the German public, by his previous opera, *Der Alte vom Berge*, and it is a laudable act on the part of the management to introduce to our notice *Die Rose von Erin* after the success it had achieved in the composer's native land, England.† The impression produced, we may here briefly state at once, was of the most satisfactory description; the opera, in short, was a thorough success. The following is a summary of the subject:‡

It has been settled that Harry, the son of Lady Cregan, is to restore the sunken fortunes of his house by a marriage with the rich Miss Gerald; after a long resistance he has yielded, but he is already the husband of Norah, a simple peasant girl, whom he keeps concealed in a hut on the banks of the Lake of Killarney, where she is protected by Daly, a priest, and by a relative, Myles, who is a smuggler and hunter. Harry begs Norah to give him her marriage certificate, but her intention of doing so is frustrated by the arrival of the smuggler and priest. Sullivan, a servant of Harry's, now takes an active part in the proceedings. He is determined to obtain possession of the document, even if to do so it be necessary to murder Norah. He begs Harry to give him a token of his consent, for instance a glove. Harry angrily rejects the proposition, but his mother gives Sullivan the glove. Under the promise that she shall see Harry, Norah is lured into the cavern, where Myles also chances to be lurking in his smuggler's retreat; hence he perceives on a projecting ledge of rock some form or other—that of Sullivan, who has flung Norah into the lake. Supposing it to be game of some description, he fires and hits Sullivan. On his looking for what he has shot, he discovers and saves Norah. Harry, whose glove has been found, is, just before his marriage with Thekla, on the point of being arrested, as guilty of murder, when Norah appears, accompanied by Miles and Daly. She and Harry are then united.—This is the romantic subject.—Before proceeding to criticise details, we feel bound, having looked through the score, to speak in terms of praise of the judgment displayed by the manager, Herr Hermann. Much that might have endangered the success of the opera has been cut out. A striking example of this occurs, for instance, in the last act, when, previously to the preliminary marriage festivities, Norah, who is supposed to be dead, comes out of her hut and sings a song. In Herr Hermann's arrangement, she appears only at the last moment, thereby increasing the interest, and rendering the success of the work a matter of certainty.

* Translated from the *Hamburger Zeitung*.† It would appear that the writer supposes that Mr. Benedict's first opera was *Der Alte vom Berge* (known in England as *The Crusaders*), and also that (we wish it was really so) he is an Englishman.—J. V. B.

‡ We insert this description, first because it is short, and secondly, for the edification of Messrs Dion Boucicault and Oxenford.—J. V. B.

* I am afraid the worthy writer's sentiments are more favourable to the ex-King Otho than to his late subjects.—ETC.ETC.

—The music affords evidence of the high attainments of the composer, who has produced an admirable work, in all that relates to the grouping of tone-masses, as well as instrumentation and "effect." The impression is most immediate and agreeable; the melodies, which are abundant, immediately captivate the ear—and we carry home with us the most vivid of tuneful reminiscences. Among the best pieces is the charming air sung by Myles in the first act,* and the magnificent finale, the splendid hunting-chorus in the second act, the extraordinarily beautiful song in the fourth† act, &c. The way the opera is put upon the stage is most brilliant. We must particularly mention the cavern scene, which was got up in a manner reflecting the greatest credit upon all concerned, namely, Herr Witte for the painting, Herr Geissler for the machinery, and Herr Brand for the lighting. Not even the largest theatre need blush to own this scene, with the water on which boats are gliding, and in which Myles is perceived swimming, when trying to rescue Norah. This scene must be seen to be appreciated, for mere words cannot adequately describe it. The enthusiasm it created was very great, so that the above gentlemen, together with Herr Hermann, were vociferously called on. We may here mention the prettily arranged dance, "Irishes Ballabile"‡ (Meadles. Lanner, Ostradt, Lanzavecchia, Rudolphi, Bertuch, and the *corps de ballet*) in the fourth act, which gave infinite satisfaction. The musical performance was admirable. Herr Neswadba conducted with a sure hand, and everything went to perfection. The cast was the best to be had. Herr Borchers played the part of Harry very successfully, and was recalled and encored after the air in act 4. Herr Hagen was a characteristic representative of Myles, both vocally and dramatically. He was vociferously recalled and encored after his air in act 1. Madlle. Spohr, who sang, acted, and looked charmingly—was most warmly applauded. Mad. Borchers (Thekla), Madlle. Méry (Lady Cregan), Herr Kaps (O'Moore), and Herr Fransosch (Daly), were all good. Herr Duschnitz (Sullivan) sang superbly. Herr Löwe, Herr Mayr, and Mad. Schaub, also were irreproachable. Everything went off well. The enthusiasm was great and deserved (the principal artists being recalled after each act); and every place in the house was occupied. The *Rose von Erin*—to conclude—is a decided acquisition for the repertory.

HER MAJESTY'S THEATRE.

Her Majesty's Theatre is to open on Saturday, April the 11th, and, nearly a month in advance, the director has advertised his prospectus. If we may believe all that it contains, subscribers and the public will have cause to be satisfied. The fulfilment of managerial pledges, however, is not always dependent on the manager's own will. Taking Mr. Mapleson's programme as it stands, it is entitled to high consideration. The best artists of last season are retained, and the strength of the company increased in each department. Mdle. Titiens, Mdle. Trebelli, Mdle. Louise Michal, Madame Lemaire, Signors Giuglini, Zucchini, Vialetti, M. Gassier, and Mr. Santley, alone make up an efficient company. To these the director has added Madame Alboni, Mdle. Kellogg (the young American *prima donna*, promised last year), Mdle. Artot (her first appearance on the stage in England), Mdle. Kaiser (her first appearance in England), and Mdle. Rosa de Ruda (ditto); Geremia Bettini (brother to Alessandro), Alessandro Bettini (brother to Geremia); two new tenors—Signor Baragli, from Madrid, and Signor Gambetti, of whom we know nothing; Signor Delle Sedie, the barytone, whom Mr. Mapleson originally introduced to London at the Lyceum, and who last year was at the Royal Italian Opera; Signor Rovere, formerly *primo buffo* at Covent Garden; Signor Fagotti, whom Mr. E. T. Smith brought out at Drury Lane in his Italian Opera Season; Signor Fricca, of the Royal Opera, Berlin, and Signor Baggiolo, from Parma and Barcelona, both first appearances. Among these may be concealed a Tamburini or a Lablache. Let us hope for the best.

The old *habitués* of the theatre will be pleased to hear that the director intends "reviving" the *ballet* in appropriate style. For this purpose he has engaged Madame Ferraris, the "pet" of the Grand Opera, Mdle. Pocchini, whom rumour so cruelly killed, but

who happily survived the blow, and Mdle. Beretta, of the San Carlo, Naples; assisted by inferior satellites, with male chorographic talent which we may pass over. With this company, with M. Petit as *maitre de ballet*, and with proper attention to the *mise-en-scene*, great things may be effected. But can the *ballet* be revived?

The new works promised are Verdi's last opera, *La Forza del destino*, to be brought out under the "immediate personal superintendence" of the composer; M. Gounod's *Faust*, to be produced under the "personal superintendence" of its composer; and M. Flotow's *Stradella*, also to be produced under the personal superintendence of its "eminent composer." (Is M. Flotow the only "eminent"?)

The following operas will be revived:—*Linda di Chamouni*, for Mdle. Kellogg; *Fidelio*, for Mdle. Titiens; and *Oberon*, with the following cast—Sir Huon, Signor Baragli; Oberon, Signor A. Bettini; Scherasmin, Mr. Santley; Babekah, Signor Gassier; Fatima, Madame Alboni; Puck, Mdle. Trebelli; Mermaid, Mdle. Kellogg; and Rezia, Mdle. Titiens.

For further information, we must refer to the official document, merely calling attention to the fact of the season being inaugurated with the *Trovatore*, which, seeing how that opera has been hackneyed on every musical stage in England, somewhat weakens the impression created by the other parts of the prospectus.

The adaptation of *Aurora Floyd*, at the Adelphi Theatre, will perhaps excite more attention than that at the Princess's, since the melodramatic element has been more carefully preserved, and greater force and contrast have been given to the characters. The difference of the theatres will account for the difference of the versions. While the manager of the Princess's has sought to extract from Miss Braddon's novel an interesting play, Mr. Benjamin Webster has done all in his power to convert *Aurora Floyd* into an Adelphi "sensation" piece. To accomplish this certain modifications were demanded, not calculated to gratify Miss Braddon's admirers, but no doubt, in the opinion of Mr. Benjamin Webster, jun., the adapter, imperatively called for in his case. Enough that the piece, brought out on Wednesday night, was a success; and that the chief parts were sustained by Miss Avonia Jones (*Aurora*), Miss Henrietta Sims (*Lucy*), Mrs. Billington (Mrs. Powell), Mr. Billington (John Mellish), Mr. Phillips (James Conyers), Mr. Paul Bedford (Captain Prodder), and Mr. Webster (Stephen Hargreaves). The best piece of acting was the John Mellish of Mr. Billington. Miss Avonia Jones, if she added something to the something she has not, might be an incomparable *Aurora*. Mr. Webster elaborates the part of Hargreaves with extraordinary care, and dresses it. Mrs. Billington is excellent as Mrs. Powell. Some of the scenic effects are worthy the reputation of the theatre.

A new three-act drama, entitled *Taming the Tyrant*, from the French (by Mr. Horace Wigan), was produced on Thursday at the Olympic, and pleased universally. The plot is complicated, but the prominent idea is the bringing back a husband wearied of wife to love and duty. The incidents are the strangest possible, but a great deal of fun is evoked from them, and the spectators are made merry in every scene. Moreover, Mr. Horace Wigan has apparently preserved the spirit of the original, and the acting of Misses Hughes and Latimer, Messrs. Horace Wigan, H. Neville and W. Gordon, may be praised unreservedly.

NEW ROYALTY THEATRE.

Robson himself, the great and inimitable, once played for months, and even years (we believe), at the Grecian Saloon, and London, that is to say, London properly so called; the London of rank, of wealth, and of literature, had not the remotest idea of the fact. But for a lucky chance, he might probably have been a member of the company there now. The poet tells us that "Full many a flower is born to blush unseen;" and had it not been for fortuitous circumstances, Robson might have furnished another instance of the application of the assertion contained in these lines. Now we do not find a Robson every day, but there are many aspirants for dramatic fame, who, though not by any means equal to Robson, are possessed of great talent, which, without the aid of the press, might never have a chance of attracting the notice of the public. We have been led to make these remarks by the fact of our having visited the New Royalty on Tuesday, the 17th inst., and

* "Of all the pretty girls."

† Which is here meant we are at a loss to divine.—J. V. B.

‡ The "Cruiskeen Lawn."

seen the performance of Miss Louise Ritter as Lady Teazle in *The School for Scandal*. Some time ago, we called attention to her impersonation of Julia in *The Hunchback*. Since then, she has made great progress in her art, and the manner in which she portrayed, on the 17th inst., the wayward, self-willed, but withal honourable wife of the luxurious old Sir Peter was entitled to high praise. The career of an actress is not one free from thorns, but it is adorned with roses as well, and Miss Ritter will assuredly pluck a goodly bouquet of the latter, to entwine into a wreath wherewith to adorn her brow, if she continues to improve as she has improved. Let her persevere, and she may fairly hope some day to supply the want, so greatly felt at present, of a young, talented, and attractive actress of comedy. The performances were for the benefit of Mr. Walmisley, who enacted very creditably Sir Peter in the first piece, and Mr. Sampson Slasher in the farce of *Slasher and Crasher*, which concluded the programme. We must not conclude this short notice without chronicling the hit made by Mr. Mowbray as "Little Moses." It was an exceedingly clever, careful, and truthful delineation.

"THOU SHALT BRING THEM IN."

To the Editor of THE MUSICAL WORLD.

SIR,—In your critique on the performance of *Israel in Egypt* given by the Sacred Harmonic Society, you say truly that "the last contralto air" (redemanded the other evening) "is hardly ever encored." This is fully borne out by what Mr. Robert Lindley (the Lindley) told me after my first performance of the same air, at the same Society's Concerts, when I was in my profession before. The air "Thou shalt bring them in" got a great encore, and after I had sung it the second time, Mr. Lindley touched me on the shoulder with his bow, and said (you will easily recognise his hesitating way of speaking, poor dear man!), "My d-d-dear, you've d-d-d-done wonders; I've never heard th-th-that song en-c-c-c-cored in my li-li-life till to-night. 'Th-thou sh-sh-shalt b-b-bring them in' has always be-be-been th-the signal for ev-ery b-bo-ody to go out." "My dear, you've done wonders; I've never heard that song encored till to-night. 'Thou shalt bring them in' has always been the signal for everybody to go out."

May I add, without being accused of egotism, that I never afterwards sang the song without an encore, and, that even the first few bars of the symphony have always been the signal for great applause.

Many of your readers will doubtless remember the performance of *Israel in Egypt* that I allude to, but as many of your present subscribers must think, from my so seldom having the chance of appearing in public, that I can neither sing sacred nor secular music, this little anecdote will, perhaps, be acceptable, and at all events it can do no harm to, Sir, yours faithfully,

MARIA B. MEREST.

(Late MARIA B. HAWES.)

7, Adelphi Terrace, Strand, March 19th, 1863.

THE NEW BATH THEATRE.—The new theatre at Bath, erected on the site of the one destroyed by fire on the 18th of April, 1862, was opened on Wednesday evening week. The architect, Mr. C. J. Phipps, F.S.A., of London and Bath, has introduced all the modern improvements in the "auditorium." The ventilation is effective. The stage and all its details, the construction of which was intrusted to Mr. W. Jones and Mr. R. Sloman, of London, are complete. The house is lighted by a sun burner in the centre of the ceiling, with an outer ring of lights, covered with crystal decorations, which, together with part of the stage gaswork, has been executed by Messrs. Jones and Son, of Covent-garden. The front of the dress circle is in sections, perpendicular, having 24 slightly recessed oblong panels, divided by circular and diamond-shaped panels alternately. In the circular discs are life-size drawings of the kings of England immortalized by Shakspeare; in the diamonds are emblazoned their different shields, and in the large panels are subjects taken from Shakspeare's plays, and treated in the early style of strong lines and flat tints to the figures, with backgrounds of gold. The subjects were selected by Mr. Charles Kean and Mr. E. W. Godwin, F.S.A. The proscenium arch is filled with life-size figures of the "Seven Ages of Man" in black and white on a flat blue ground, with the motto, in gold, "*Totus mundus agit histrionem*," artist—Mr. Devilton, who has also furnished some emblematic figures which adorn the ceiling. The drop-scene, painted by Messrs. Grieve and Telbin, conveys the idea of a suspended flat curtain with a picture in the centre. The whole cost of the building, not including the site or main walls, which, with few exceptions, are made available, has been about £7,000. The contractor for the works was Mr. James Diment, of Bristol, with Messrs. Mann, Kerslake, and Colley, of Bath, as sub-contractors. The old theatre provided accommodation for 1,710 persons. The new theatre, which is larger, has 60 seats less; the encroachments of crinoline, and a desire to promote the comfort of all visitors, having, we presume, induced the

sacrifice. After the overture, on the opening night, there were loud calls for the lessee (Mr. J. H. Chute), who appeared with the architect (Mr. C. J. Phipps), and both were welcomed with enthusiastic cheers. A dramatic prologue written for the occasion, and terminating with the National Anthem, followed, after which Shakspeare's *Midsummer Night's Dream*, and the farce of *Marriage at any Price*. At the end of the play Mr. Chute received the honour of a second call, and the curtain rose displaying the whole company with the manager in the centre.

THE CREATION AT ST. JOHN'S WOOD.—A performance of the *Creation* was given at the Eyre Arms, St. John's Wood, on Monday week, in liquidation of the debt on the Organ of St. Paul's Church, Avenue Road, under the able direction of Signor Alberto Randegger, with a band of nearly 90 performers. The principal artistes were Madame Rudersdorff, Miss Mina Poole, Mr. Montem Smith and Mr. Patey. The performance reflects credit on all concerned, indeed we have seldom heard an Oratorio so well given on a small scale. The wind parts were sustained by Mr. Evans' newly invented 'orchestrions', which form admirable substitutes for wind instruments in small bands. Praise is due to Mr. J. W. Elliott, for his skilful management of the harmonium. The choruses were remarkable, and elicited the warm approval of the audience. Madame Rudersdorff gave "With verdure clad" in her finest manner, and her singing in the third part, where she was joined by Mr. Patey, (Eve and Adam) created the greatest enthusiasm. To Miss Mina Poole was allotted "On mighty pens" which she rendered with care and intelligence. Mr. M. Smith gave "In native worth" with his usual taste, and Mr. Patey proved himself a genuine musician by his rendering of the whole of the bass music. The room was full. With such resources at his disposal, we hope, in the interest of the neighbourhood, that Signor Randegger may be induced to form a permanent society. It could not fail to meet with success.

MOLIQUE'S ABRAHAM IN AUSTRALIA.—(Extract from a private letter).—"Charles Horsley writes to a friend in London that Molique's *Abraham* has been performed in Victoria, Melbourne, under his direction, with great success—so great, indeed, that it is again to be given at the Philharmonic Society, where Horsley is conductor, and where its first performance created a real enthusiasm. The execution was confined to a good chorus of 150 voices, and an excellent band of fifty players."

SOCIETY OF FRIENDS OF FOREIGNERS IN DISTRESS.—The concert given at the Fifty-seventh Anniversary Festival of the above Society (the Right Hon. Earl Dudley in the chair) was under the conductorship of Mr. Benedict, the accompanists at the pianoforte being Mr. Frederick Archer, and Herr W. Ganz. The vocalists were Mad. Rudersdorff, Mad. Demaire, Mr. Tennant, Mr. Allan Irving, and the Members of the Vocal Association. The instrumentalists were Mr. Aptommas (harp), and Mdlle. De Beauvoisin (pianoforte); among the most admired pieces were the National Anthem and the Welsh national melody, "The men of Harlech," sung by the Members of the Vocal Association; a Danish song, in the Danish language, by Madame Rudersdorff (loudly encored); and Brinley Richards' new and popular song, "God bless the Prince of Wales," with an additional verse; "God save brave Christian's daughter," sung by Mr. Tennant with characteristic energy, and applauded in proportion. Upwards of £2,200 was subscribed.

FREEHOLD LAND IN SOUTHAMPTON.—The Conservative Land Society has just made its forty-sixth purchase of Estates (in twenty Counties), being its first acquisition of building land in Hampshire. The property is called the Bevois Mount Estate, with a fine frontage in the popular part of Southampton well-known as the picturesque promenade called "The Avenue," in the London Road. Villas have already been erected on the estate, which has very commanding views. The property is within one mile of the Ancient Bar-gate, in the High Street, in the town of Southampton.

GIVE YOUR ORDERS, SOVEREIGN.—His Majesty of Prussia has bestowed the Order of the Red Eagle, Fourth Class, upon Herr Stern, Herr Ries, and Herr Leopold Ganz. We should not think much of the distinction in England, since, in consequence of the way in which it is lavished, it is rather creditable to avoid catching it. In Prussia, however, the Order still continues with many individuals to be thought the ticket.

THE GRESHAM MUSICAL CHAIR.—Among the candidates for the Gresham professorship, (left vacant by the death of Professor Taylor) whose names have already transpired, are Dr. Wyld, Mr. Henry Lincoln, Mr. Charles Salaman, Mr. Benson, Dr. Staggall, Mr. W. H. Monk, and Dr. Rimbault. Dr. Sterndale Bennett has also been named, but it seems very improbable that the professor of music in Cambridge University should aspire to hold a similar place in Gresham College. There are, we hear, some amateur aspirants; but it is preposterous to suppose that the appointment can fall to any other than a professed musician.

MR. HENRY LESLIE'S CHOIR.

At the third concert, on Wednesday evening (Hanover Square Rooms), although, in conformity with the season, the programme was almost entirely sacred, was certainly not of a "Lenten" character. Palestrina's motet, "Exaltabo Te," was followed by Mendelssohn's *chorale*, "Sleepers, awake," both admirably sung. Three anthems then came in succession—Mr. Goss's "Almighty and Merciful God," Mr. Leslie's "Blow ye the trumpet," and Farrant's "Lord, for thy tender mercy's sake." There was also motets by Mozart, Bach, and Spohr; Mendelssohn's 43d Psalm, "Judge me, O Lord," and the "Hallelujah" chorus from the *Messiah*. As a contrast to the gravity of these pieces, Mendelssohn's part-song, "The deep repose of night," was sung by the choir; Miss Fisher, Miss Julia Elton and Mr. Walter Selwyn, gave Curschmann's "Ti prego;" Mr. Lazarus played a solo on the clarinet; Miss Marian Walsh exhibited her talent as pianist in Handel's "Harmonious Blacksmith;" and Messrs. J. G. Callcott and Lazarus performed Weber's sonata for pianoforte and clarinet. Mr. Leslie conducted.

CRYSTAL PALACE.

On Saturday last the performances came under the denomination of a "Wedding Festival Concert," when the following programme was given:—

Symphony in B flat, No. 5, N. W. Gade; Song, "The Power of Love," Balfe; Echoes of Denmark; a Suite of Pieces.—(Meditation, Ballad, and March, introducing three Danish Airs), A. Manns; Song, "The Bride from the North," A. S. Sullivan; Festival Overture, A. Manns; Danish Songs, ("Sang vor Danake," "Vaarsang,") Procession March, A. S. Sullivan; Song, National Airs, A. Manns; ("King Christian," "God save the Queen,") Mr. Manns,—Conductor.

The symphony of the Danish composer opened the concert appropriately if not pompously. The "Festival Overture" of Mr. Manns and the "Procession March" of Mr. A. S. Sullivan were both composed for the Wedding of the Prince of Wales, and were both received with loud applause. Madame Rudersdorff sang the two Danish songs with great brilliancy, and Madame Harriette Lee gave much effect to the new song of Mr. Sullivan, "The Bride of the North." The *Suite of Pieces* by Mr. Manns, and his two national, with which the concert terminated were admirably played by the band.

MANCHESTER.—Mr. Charles Hallé's Subscription Concerts were brought to a termination on Tuesday evening, March 5th. The programme was one of the best ever given at the Free Trade Hall, and comprised the *Larghetto* from Spohr's Third Symphony; Beethoven's *Choral Fantasia*, Overtures to *Der Freischütz* and *The Ruins of Athens*, "Wedding March" from *A Midsummer Night's Dream* and *finale* from the *Lorely* of Mendelssohn, besides choruses, solo airs, and pianoforte pieces. Miss Parepa was the vocalist, and seems to have pleased universally. At the end of the concert, a general call was raised for Mr. Hallé, who came forward and was received with deafening cheers. The following address was distributed in the course of the evening:—

"In bringing the fifth series of these concerts to a close, I beg to offer my best acknowledgments for the support they have received during the past season. From the commencement of the concerts my aim has been to present to the public the best productions in every branch of musical composition, in a style of completeness which the utmost resources of orchestral and vocal talent could alone admit of. I have thus been enabled worthily to produce works which have immortalized the names of their authors and invested the art itself with an importance and dignity beyond its mere purpose of gratifying the ear; and I hope I have thereby assisted to elevate the public taste in that department of mental culture. In issuing to-day the list of works, instrumental and vocal, performed during the five seasons, I venture to think that it presents a catalogue not surpassed, and perhaps not equalled, in importance and variety, by any musical institution in Europe, however long the period of its existence; and shows that I have at least earnestly endeavoured, by means of these concerts, to do for music what galleries and art-exhibitions have done for the sister arts of Painting and Sculpture. The success which has attended the concerts,—the manifestly increasing appreciation and enjoyment of the great works performed, and the fact that the concerts themselves have excited no small amount of attention, not only throughout England, but

also on the Continent,—afford gratifying evidence that this idea has been approved of. In taking leave of the public for a time, at the conclusion of the 108th concert, I venture to express the hope that the support hitherto so liberally bestowed will be continued in the next season;—no efforts on my part will be spared to render the concerts increasingly worthy of it."

"CHARLES HALLÉ."

A truer bill has rarely been drawn out. Mr. Hallé has made Manchester musical.

COLCONE.—The fourth Soirée of Chamber Music introduced to the public a new Violin Quartet, by Ferdinand Hiller. It is in four movements: *Allegro (D Major) non troppo; Intermezzo vivace; Andante espr. vivo; and Allegro molto vivace*. The delicate manner in which it was executed left nothing to be desired, but there was great diversity of opinion about the composition itself. Herr F. Brennung gave an admirable performance of the pianoforte part in Schubert's B flat major Trio, op. 99, (the other parts being taken by Herren Von Königlów and A. Schmit), and was rewarded by the audience (who completely filled the room) with an unusual amount of applause. The concert concluded with a fine rendering of Beethoven's Quartet in G major, op. 18, No. 2, which created the same lively impression as the Trio.

The Männer Gesang-Verein lately gave, under the direction of Herr Franz Weber, in the large room of the Gürzenich, a vocal and instrumental concert, for the building fund of the Mauritius Church. There were about two thousand five hundred present. Mdlle. Adeline Büchner and Herr Simons (from Düsseldorf) gained great applause as soloists, while Herr Louis Brassin created a very favourable impression by his pianoforte playing. At the seventh Gesellschafts Concert, the following was the programme. 1st Part, Symphony in B flat major—Haydn; air, *Idomeneo*—Mozart (Madame Lemmens Sherrington); "Salve, Regina," vocal solos, chorus and orchestra—F. Wüller; Fifth Concerto, Violin—Molique—(Herr Ludwig Strauss); variations, Pucitta (Madame Lemmens Sherrington).—Part 2nd, "Les Arpèges," Vieuxtemps (Herr L. Strauss); 7, "Shadow Dance," Dvorak—Meyerbeer (Madame Lemmens Sherrington); 8, Overture, *Olympie*,—Spontini. Gounod's *Faust*—here called, we know not wherefore, *Faust und Margarethe*—continues to fill the theatre.

BARCELONA.—The enthusiasm for *Le Prophète*, given this winter for the first time here, augments with every occasion. At one of the latest representations, a golden and a silver crown were thrown upon the stage, the first intended for the celebrated composer and the other for the conductor, Sig. Gistagner. When the latter placed the golden crown upon the score the enthusiasm of the audience knew no bounds. This crown has been despatched to Paris, and will be forwarded to Meyerbeer.

ROYAL ITALIAN OPERA.—Among the novelties of the forthcoming season will be M. Flotow's *Stradella* and M. Gounod's *Faust*. It is intended, too, to revive Meyerbeer's *Etoile du Nord*, the success of which, on its first production at Covent Garden in 1856, was interrupted by the burning of the theatre. M. Naudin, last year, of Her Majesty's Theatre, is engaged expressly by Mr. Gye, for the part of Stradella. Is this the reason why Mr. Mapleson has (as we have heard) abandoned his idea of bringing out the opera of M. Flotow?

EAST AND WEST INDIA DOCK COMPANY.—The Literary Institution of this company gave a concert recently, under the direction of Mr. Geo. Tedder. Mr. W. H. Patton was the accompanist. Mr. Geo. Tedder sang "My own, my guiding Star" and "Winter Night," Mr. Borani "The heart bowed down" and "The Wolf," Miss Palmer Lisle, "The March of the Cameron" and "The Ship boy's letter," Miss Annie Cox, "Sweet spirit hear my prayer" (*Lurline*) and a ballad. The instrumental solos were a violin fantasia of his own composition, and Sainton's "Lucrezia Borgia," both played by Mr. Eayres; "The Water-fall" (Riccardo Linter) and "Les Echos de Londres," (Emile Berger), performed on the piano by Miss Georgiana Couves. There were several concerted pieces. The concert afforded abundant satisfaction.

THE CRYSTAL PALACE COMPANY AND THE MOON.

In the prospectus of the arrangements for Good Friday, the public are informed that:—

"As it happens to be full moon on the following morning, those visitors who stay late will witness the Palace by moonlight."

From the above, it may be concluded that the Crystal Palace Company have made a special arrangement with the clouds, to keep clear of the moon on this interesting occasion.

PARIS.

(From our own Correspondent.)

PARIS, March 16.

As the season of the Grand Opera is drawing to a close, M. Perrin is making every exertion, in the dearth of special excellence, to provide novelty. Despite the continued success of the *Muette*, the rehearsals of the *Vépres Siciliennes* go on, and painters, carpenters and decorators are as busy as bees. It is expected that the first representation will take place about the middle of next month. The debut of the new tenor, M. Villaret, will in all probability take place on Wednesday in *Guillaume Tell*. The charming ballet of *Ciello*—the best work ever written in combination by MM. Théophile Gautier and Adolphe Adam, and intimately associated with the name of Carlotta Grisi—is in preparation for Mlle Mouraviev, a dancer who has won celebrity in St. Petersburg. In the meanwhile Madame Ferraris will pay her annual farewell to the Parisians in a performance announced for her benefit, the proximate destination of the popular danseuse being, I understand, Her Majesty's Theatre, London, where she is engaged for the earlier part of the season. The opening of your two Italian houses, by the way, draws much of our talent to London. M. Faure leaves for Covent Garden at the end of the month. His part in the *Mule de Pedro* will be filled by M. Bonnehef.

At the second performance of *Poliuto* (*I Martiri*) at the Italian Opera, the Emperor and Empress attended, and appeared greatly pleased with the performance, more particularly with Tamberik, who sang his very best on this occasion. The duet with Madame Penco in the last scene created a vivid sensation. Mlle. Battu and Signor Naudin are preparing to take flight to Covent Garden, and Signor Della Sedie, who perhaps will accompany them, goes west, i. e., to the Haymarket.

The nuptials of Mlle. Trebelli and Signor Bettini were celebrated this day, at the Church Saint-Roch, in presence of a large circle of friends and acquaintances. Rossini, who had signed the marriage contract, assisted at the ceremony. Among the witnesses (*témoins*) was M. Wartel Schubert (so called—by himself—because he sings Schubert's songs), the professor to whom Mlle. Trebelli is indebted for her transformation from a French pianist into an Italian songstress.

M. Thalberg, at last, is going to do something in the "classic" way here. He has announced his intention of taking Mozart, Beethoven, Weber, and Mendelssohn by the hand in April (April 1st?), when his *réunions* will be resumed in Erard's Rooms. In London I would advise him to be satisfied with his own music, and leave even the MSS. of Rossini to less "exceptional" performers.

I am glad to inform you that Mlle. Emma Livry is not only convalescent, but will be able to sit up and see her friends in a few days. The long and distressing illness of this clever danseuse has more or less afflicted all Paris.

At the nineteenth of the concerts of Popular Classical Music, March 1st, Schumann's Symphony in E flat was introduced for the first time, and received by the audience with the strongest marks of disapprobation. It was hissed in fact; poor Schumann! What will his German disciples say? This was the first time such an exhibition of feeling had been manifested at M. Padeloup's concerts. He will probably not be in a hurry to reprint the name of Schumann in his programmes. That the audience were in a humour to be pleased was proved by the enthusiasm with which they received the overture to *Preciosa*, Beethoven's Symphony in C (No. 1), the adagio of a quintet by Mozart, and Mendelssohn's overture—called in English *The Isles of Fingal*, by the German publisher, *Fingal's Hölle*, by M. Padeloup *La Grotte de Fingal*, and by the composer himself *Die Hübiden*—which last was rapturously encored. M. Padeloup still continues to give fragments of the great works of the masters. The adagio from a quintet by Mozart, for all the strings (!), was a blot on the concert.

At the twentieth concert (March 16), Haydn's Grand Symphony in G, Beethoven's Symphony in B flat, the *Allegretto un poco agitato* from the *Hymn of Praise* of Mendelssohn, a "Turkish March" (so-called, being the *finale* from Mozart's Sonata in A, scored for the orchestra by a certain M. Pascal, and introduced as an *entr'acte* in the lamentable performance of the *Seraglio* to be heard at the Théâtre Lyrique), and the overture to Rossini's *Semiramide*, were the pieces—a splendid and well-varied programme which afforded infinite delight to the multitude. Mozart's *finale* (!), Mendelssohn's *allegretto*, and Beethoven's symphony, obtained the most success. Haydn's symphony pleased less than some others that have been given by M. Padeloup, although it is one of the best of the master.

M. Berlioz is about to start for Weimar, where his opera of *Beatrice and Benedict* is to be produced.

THE REV. J. B. RICHARDS (Brother of Mr. Brinley Richards) has recently been presented, by the Bishop of St. David's, to the living of Llanbister, in Radnorshire.

VOCAL ASSOCIATION.

The first concert took place on Tuesday, the eve of St. Patrick's day. A "grand Irish night" on such an anniversary was looked for; but we scarcely got more than half of one, except as regards the heading given to the programme, which was uncompromising, and went the entire shillelagh. There was not one Irish solo song; but the choir gave "The harp that once," "Believe me if all," "The Minstrel boy," and "The last rose;" Mr. Cheshire (not an Irish county) played a harp fantasia upon Irish airs. The rest of the Programme was made up of English, Welsh, Italian, and Scotch, indiscriminately. The feature of the concert was a new cantata entitled *Harvest Home*, composed by Mr. George B. Allen, a musical professor of Belfast, to a poem by Mr. Wellington Guernsey. Perhaps the fact of Mr. Allen's coming recently from Belfast, and that of Mr. Guernsey being a genuine Hibernian, may have encouraged the directors in announcing their concert as a "Grand Irish Night." The cantata had already been produced at Belfast, with well-deserved success, and its merit fully justified its reproduction at St. James's Hall. It was received throughout with distinguished marks of favor; several pieces being encored, and the composer recalled at the end with uproarious applause. The music of Mr. Allen is light, spontaneous and agreeable. It is to be regretted there was not a full band accompaniment, as no doubt much of the effect was lost by its being restricted to pianos and harps. Mr. Allen himself, and Mr. Frederic Archer were at the pianos. The solo singers were Mad. Rudersdorff, Miss Julia Elton, Mr. Henry Haigh, and Mr. Chaplin Henry. The pieces which elicited most favor were the solo for tenor, "Young Lubin of the Vale," in which Mr. Haigh won a loud encore; the gleaner's song, "My own dear native fields," most agreeably given by Miss Julia Elton, pupil of Mr. Randegger, who possesses a contralto voice of rich quality (also encored); the soprano song, "Where the primrose decks the well," brilliantly rendered by Madame Rudersdorff; and the unaccompanied four-part song, "The Autumn sun," which the choir gave to perfection. Other pieces were applauded; but these were decided "hits." On the whole the cantata was a thorough success, and will doubtless be heard again. In the miscellaneous part, Mlles. "Florence" and "Alice" (the Misses Phillips), the Misses Pelham, and Mr. Allan Irving, gave various pieces, and Miss Eleanor Ward created a highly favorable impression in two performances on the pianoforte—Kuhe's *Martha* and Ascher's "Alice"—obtaining a recall after each. The choir sang almost uniformly well; but the general impression was that solo songs, however cleverly harmonized, are inferior to genuine madrigals, glee, and part-songs.

NEW SOCIETY OF MUSICAL COMPOSERS AT PARIS.

To the Editor of THE MUSICAL WORLD.

SIR,—Having just returned from Paris, I thought you would be glad to communicate the following short notice of the above Society, in your able and popular periodical.

I am Sir, yours respectfully, L.

"According to the constitution of this new society, it has three ends in view. 1stly, To form a permanent centre for meetings, to establish and maintain feelings of sympathy between composers of music. 2ndly, As a safeguard to each member, by a full and cordial understanding in all artistic matters. 3rdly, To give another impulse to music."

"The President is Auber, the chief of French composers; the Vice-President is Ambroise Thomas, the Author of *A Midsummer Night's Dream*, &c., and the Secretary is M. Poissot."

"At the first séance, the Count Daritte explained his system on the technicalities of music, and M. St. Saens played on the piano fragments from Rameau, Coperin, Handel, Sebastian Bach, &c. &c."

"At the second meeting M. Gevaert read a very admirable paper on the formation of an air, of the first period, from 1500 to 1730, which was illustrated by several remarkable productions of that age."

For these particulars we are indebted to the kindness of Mr. Michel Bergson, himself a distinguished member of the new society, and the author of *Luisa de Montfort*, an opera in four acts, and of many highly popular pieces for the piano, and therefore the accuracy of the information may be depended on. L.

March 17.

PHILHARMONIC SOCIETY.

FIFTY-FIRST SEASON.

THE SECOND CONCERT will take place at the Hanover-square Rooms on Monday evening, March 23. Programme:—Sinfonia in E flat, No. 10, Haydn; concerto violin, in G, No. 11, Mr. H. Biagrove-Spohr; overture, Preciosa, Weber; sinfonia in C minor, Beethoven; Wedding March, Mendelssohn. Vocal performer, Miss Louisa Pyne. Conductor, Professor STERNDALÉ BENNETT. To begin at 8 o'clock. Single tickets 15s. Subscriptions received and tickets issued by Messrs. Addison and Lucas, 210, Regent-street.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND TWENTY-THIRD CONCERT.

MONDAY EVENING, MARCH 23, 1863.

MOZART NIGHT.

THE LAST CONCERT BEFORE EASTER.

PART I.

QUINTET, in A major, for Clarinet, two Violins, Viola, and Violoncello *Mozart.*

MM. LAZARUS, SAINTON, L. RIES, H. WEBB and PIATTI.

SONG, "A Winter's Walk" *Schubert.*

Miss ROBERTINE HENDERSON.

SONG, "Here on the mountain reclining" *Meyerbeer.*

Mr. WILBYE COOPER.

(Clarinet obligato, Mr. LAZARUS.)

SONATA, in D major (No. 21 of Hallé's edition), for Piano-forte alone *Mozart.*

(By desire.)

Mr. CHARLES HALLÉ.

PART II.

SONATA, in A major, for Piano-forte and Violin *Mozart.*

Mr. CHARLES HALLÉ and M. SAINTON.

SONG, "Mine and thine" *Macfarren.*

Miss ROBERTINE HENDERSON.

SONG, "The shades of evening close around" *F. Clay.*

Mr. WILBYE COOPER.

TRIO, in E flat, for Piano-forte, Clarinet, and Viola *Mozart.*

MM. CHARLES HALLÉ, LAZARUS and H. WEBB.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Piano-forte, Clarinet, and Viola, an interval of FIVE MINUTES will be allowed.

Box Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. ARISTO, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

To the Right Hon. the LORD MAYOR, the CHAIRMAN and MEMBERS of the GRESHAM COMMITTEE.

My Lord Mayor and Gentlemen,

THE Chair of Music at Gresham College being vacant by the lamented death of Professor Taylor, I have the honour to announce myself as a candidate for that appointment. The original intention of Sir Thos. Gresham (the founder) being that the incumbent of this distinguished office should be a professed musician, as shown by the election of Dr. John Bull, the composer of our National Anthem, as the first Professor, I beg to state that I present myself to your favourable notice in that capacity.

To those gentlemen to whom I am personally unknown, I may briefly add, that in 1850 I graduated at Trinity College, Cambridge, and took the Degree of Doctor of Music; that in 1848 I was elected Professor of Harmony at the Royal Academy of Music; that I am now Principal of the London Academy of Music, and Director and Conductor of the New Philharmonic Concerts, St. James's-hall. In 1851 I was honoured by the commands of the late Prince Consort to act as Juror for Music at the International Exhibition, and at the Exhibition of last year I was appointed by the Royal Commissioners, conjointly with Sir F. Osely, Bart. (Professor of Music in the University of Oxford), and Dr. Sterndale Bennett (Professor of Music in the University of Cambridge), to act in a similar capacity.

I have the honour to be, my Lord Mayor and Gentlemen,

Your obedient servant,

HENRY WYLDE, Mus. Doc., Cantab.

6 Burwood-place, Hyde-park, March 16, 1863.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD is Removed to DUNCAN DAVIDSON AND Co.'s, 244, REGENT STREET (corner of Little Argyl Street), where subscriptions, advertisements and all communications intended for the Publishers or the Editor will henceforth be received.

The Musical World.

LONDON: SATURDAY, MARCH 21, 1863.

THE Chair of Music at Gresham College is become vacant by the death of Professor Edward Taylor, who had filled it for a great many years. Already we hear of no less than twelve candidates in the field, and among these we believe are some musical professors of distinguished eminence. To discuss the respective claims of gentlemen who have an unquestionable right to apply is not within our province. It will be for the Lord Mayor of London, with the chairman and committee of the College, to take them into consideration and decide. What we may do, with all etiquette, however—what, indeed, it behoves us to do, as the organ of musical opinion in this country—is to draw attention to the original object of Sir Thomas Gresham. That the views of the spirited citizen who founded and endowed the college may be religiously adhered to, is, we are sure, the unanimous desire of those in whose hands the appointment is vested. Sir Thomas Gresham selected Dr. John Bull as first incumbent, and in thus fixing upon the most distinguished musician of the day, plainly revealed his intention that the chair should be filled by a professed practitioner of the art. How the late Mr. Taylor ever got appointed it is useless now to enquire; but since that time, music has made prodigious strides among us; it is cultivated more or less assiduously in almost every circle, high and low, and a taste for it has become almost universal. Such a Chair as that of Gresham College—which is virtually, in fact, the Musical Chair of London—can no longer, as of old, be looked upon with indifference. If the appointment is discreetly made—in other words, if the post be given to a musician equally conversant with the theory and practice of his art—incalculable good may be effected; if the contrary, either nothing at all, or, still worse, incalculable evil.

It must be borne in mind that the professor should be a teacher—not merely an idle amuser. Now that no knowledge can be imparted where there is none to impart, is a truism amounting to platitude; yet the position of Gresham College, in face of the music-loving public, supposing a half-informed amateur to hold the chair, would justify its direct appreciation. On the other hand, in case of a professed musician being appointed (and we will not for an instant give ear to the report, now current, that an opposite decision is contemplated), the utmost care should be exercised in choosing from the number of applicants a man of sound opinions as well as of solid acquirements. Twelve

lectures are expected annually from the Gresham Professor, and whether these twelve lectures consist of frivolous small talk, or of new-fangled transcendentalisms, setting at nought those undying principles by the religious application of which the great masters have elevated music to a place side by side with poetry and painting, the result must be alike deplorable.

We shall return to the subject next week.

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To the Editor of the MUSICAL WORLD.

BOSTON (MASSACHUSETTS), Feb. 28.

SIR, our fourth concert fell upon a bitter cold and windy night, a rough shock to our fair-weather sensibilities after such a lamb-like winter; yet the Music Hall was almost as full of people as before. It was a richly interesting concert, save that there was somewhat too much of the solo-playing business, excellent as it all was in point of virtuosity. Yet it was precisely upon this, and this exclusively, that Mr. Carl Zerrahn had dwelt in his announcements, appearing to believe that the "lady violinist" and the extraordinary trombone player would be the main attractions to the public, while not a word was said of symphony or overtures. The symphony and overtures were none the less there and none the less excellent for all that; only it would be in better taste and decidedly more dignified, to announce these as the principal features of the entertainment, and the *virtuoso* things as incidental and subordinate, even though more people might go in for the confectionery than for the solid meats. This was the programme:—

PART I.

Symphony—No. 7. (A major)	Beethoven.
Solo, Trombone. Herr Letsch	Stigelli.
"Souvenir de Mozart." Mdlle. Urso	Alard.

PART II.

Overture, "The Naiads."	Sterndale Bennett.
Solo, Violin, "Le Rêve." Mdlle. Urso	Felix Simon.
Concerto, Trombone. Herr Letsch	F. David.
Capriccio, Violin. Mdlle. Urso	Artot.
Overture, "Oberon"	Weber.

Of the Seventh Symphony, so mysterious and profound in its slow movement, so joyous and so grand in all the others; reaching a height of ecstasy in the middle of the scherzo, which becomes sublime, a heavenly translation as it were; a symphony which will always dispute the palm with the C minor and the Ninth or "Choral," and therefore one of the three greatest that exist—we need only to say that it was performed and enjoyed as well as usual, and that whatever it suffered in performance or the impression it produced was chiefly due to the moderate size of the orchestra (that is to say, the want of a great body of strings), and to the disturbance from late-comers incident to its being placed at the beginning of the programme. Even the low, mysterious opening of the second movement suffered from this latter cause.

Sterndale Bennett's *Naiads* is a romantic, charming overture; perhaps the best work of the best of English composers. It is constructed on the same plan with Mendelssohn's *Melusina* and *Hebrides* overtures, and indeed breathes something of the same spirit, the same fairy fancy, although in no sense can it be called an imitation. If he followed fresh and admirable models, he did wisely, and had none the less chance to be original, as indeed he was. The piece is a genuine artistic creation; has one beautiful leading idea, which pervades it throughout, and to which his

orchestra is faithful to the end; and which you are never weary of, as much as it is worked up, but find it still invested with new interest. This is the characteristic of truly classical works. It has also some delicious episodes and side thoughts, with delicate, choice bits of instrumental coloring. It was time that such an overture should be brought out again; and those Mendelssohn overtures, whose revival has been the most notable good feature of this winter's concerts, naturally suggested it. It was played with spirit and with delicacy. Weber's *Oberon* formed a good counterpart, and good close to the entertainment. Happy is any one who can carry its mood home with him; it is so quickening, so full of fine life, such a spell to banish common-place thoughts that drag you down. And so it must be confessed that the orchestral selections—for these three were the only ones—were of the most satisfactory order, although, like the best people, angel visits, &c., they come unannounced.

Camilla Urso, of course, played divinely, so far as mere playing goes. It is an exquisite pleasure simply to catch the pure tones of her instrument, and to watch the harmony of motion, face and quiet artistic pose and bearing with the music; it is one perfect whole. Even in the emptiest variation pieces, you can look and listen with somewhat the same kind of pleasure with which you idly watch a fountain springing in the sunshine, charmed by the perfect grace and symmetry of each detail of form. But one begins to be disappointed with the want of novelty and want of character in the matter, although never in the manner, of the exhibitions. One wishes she would play better pieces; her talent is equal to the best; the best alone is worthy of it, and should command its service. The title *Souvenirs of Mozart* was promising; how finely the Mozart melodies would sound on those sensitively true strings of hers! But the piece, beyond a pleasant reminiscence of the opening theme in the G minor Symphony, of "La ci darem" with variations, and another air (from *Figaro*, if we remember rightly) was but a tame and uninspired affair; it opens with a long introduction which bears not the slightest affinity to Mozart's style or spirit. That "Dream" again—happy Simon's dream—on muted strings, was only a piece for a large class of listeners, who ask not that there should be anything in their music, but love to be "translated," as Nick B—was, by very soft sounds, die-away *pianissimos*, which seem to live on after they are dead. The Capriccio consists of variations of the ordinary mechanical pattern, on airs from the *Fille du Regiment*; and here again it was the execution, and not the piece, that had any claim upon the hearer. Herr Letsch forestalled favor by his pleasant face. In his first piece—Stigelli's song about "the Tear,"—he subdued his long, unwieldy instrument to a soft, rich singing quality, and made it sing the melody with chaste and true expression. The trombone is an honest, genuine instrument, with a character of its own, and quite a noble one; not a hybrid, like the cornet and Sax-tuba family. In the orchestra it is invaluable, it is interesting for once to hear how obedient it may become in the hands of so skilful a *virtuoso* as Herr Letsch. The orchestral accompaniments, too, deserved attention. M. David's concerto (in three movements) sounded the heights and depths of the instrument, and brought in play its smoothest passages and its most startling subterranean blasts. One got tired of it before it was over, though the skill of the performer was extraordinary. In Herr Letsch's hands a solo on the trombone is more agreeable than a solo on a Sax-horn or cornet; and that is about as much as can be said.

For the afternoon concert on Wednesday those indefatigable caterers to the musical pleasure and education of the many, the conductors of our Orchestral Union, offered an uncommonly good programme:—

Overture, "The Naiads,"	Sterndale Bennett.
Capriccio, Violin, Mdlle. Urso	Artot.
Symphony, No. 4 (B flat)	Beethoven.
Concert Waltz, "Thermen"	Strauss.
Andante and Rondo Russe.	Mdlle. Urso	De Beriot.
Finale from Tannhäuser...	Wagner.

Bennett's *Naiads* and the ever beautiful Fourth Symphony in the same afternoon, might be counted rare good fortune. The ear was occasionally disturbed by imperfect tone in a brass instrument—especially in the drums, where they play such an important part in the *adagio* of the Symphony; and there was room (in that same movement) for more care in some instruments to give the precise and full value to dotted notes, whereby the figure and the passage lost much of its life. Otherwise, the rendering of both works was very good. Camilla Urso played her old things, perfectly, as usual. The Music Hall was completely filled; but it will be still more creditable to a music-loving public when the orchestra alone can fill it. J. S. DWIGHT.

To the Editor of the MUSICAL WORLD.

SIR,—It has been frequently asserted that our military music—the bands of the principal regiments excepted—is inferior to that of any other army in Europe. Whilst I subscribe at once to this opinion, I am persuaded that there is still another force in existence, not only within the limits of Europe, but in our own island, whose martial music really deserves the palm of wretchedness—namely, the London Volunteers. The other day, when witnessing the entry of the Royal Bride near St. James's Street, I had an opportunity of seeing several Volunteer regiments march by on their way to the Park, preceded by their bands. The following are the tunes these bands had selected to pass the *élite* of London society which was assembled near this spot:—"Nancy Dawson," "We won't go home till morning," "The girl I left behind me," "Aunt Sally," "Du dah," &c., &c. All these tunes were more or less indifferently played and still worse adapted for their instruments, if indeed they had been adapted at all. In most cases half of the brassy sounding instruments played the melody, while the other half grunted some sort of a bass to it *ad libitum*. The whole was kept in a swing by a man who belaboured a big drum with both hands and arms in a most violent and absurd manner. A ludicrous effect was produced by a band playing a march made out of the most remarkable tunes from the opera of *Don Giovanni*, the fugued theme in the overture being one of them. I observed one band only which played a decent march pretty well. Music has of late made such immense strides in England, that it is really surprising how a body composed of educated men, and which appears in public even more than the regular army, endures such a display of bad taste and forces it on the public ear. That there are a few exceptions to this general rule of wretchedness is evidence that an improvement is not impossible. The Volunteers have taken the initiative in several improvements; let them do the same with regard to military music. Sensible management would easily place their bands in a short time above those of the regular army, and leave the latter undisturbed to their unenviable European reputation.—Your obedient servant,

H. F.

THE LATE PROFESSOR TAYLOR.

(From a correspondent.)

The late Gresham Professor was born at Norwich, and to his exertions that city owed its triennial festival, and its choral societies. About thirty years since, Mr. Taylor relinquished his commercial pursuits, left Norwich, and came to London, where he, in conjunction with Mr. Hobbs and others, founded the vocal concerts and the Purcell Club. He also commenced a series of lectures on the cathedral music, fearlessly attacking its abuses. He revived an interest in the madrigal, and sought to exalt the claims of Purcell. He was the cause of the reintroduction of much valuable service music in the cathedrals which had been neglected, if not nearly forgotten. He ameliorated the condition of the choir boys, as well as the general musical staff of the cathedral. For a long period he contributed to the *Spectator* newspaper a weekly *resumé* of musical matters, in which he expressed original if not always correct views. On the death of Mr. Stevens, Mr. Taylor succeeded to the Professorship in Gresham College, and there delivered, in a popular style, lectures on most branches of the musical art. He was a well-informed amateur, and an honest and straightforward man.

BARCELONA.—Mario's *début* in the *Barbierre* has been triumphantly successful.

DUSSELDORF.—Madame Lind Goldschmidt will sing at the next Lower Rhine Festival, which takes place this year at Dusseldorf.

BERLIN.—Signor Sivioli has been playing at the Court concerts. From Berlin he goes to Königsberg.

MILAN.—The composer Pacini, now in his eightieth year, is employed upon a new opera for the Scala! (he was never an Auber for all that).

M. GOUNOD is gone for two months to Rome.

MUSICAL SOCIETY OF LONDON.—The Society's Library will be open for the members at the new rooms, 17, Edward Street, Portman Square, on Monday, the 30th inst. A lady has been engaged as assistant librarian, who will be in attendance to give out and receive books from 2 to 4, on Mondays, Wednesdays, and Fridays, in accordance with the regulations agreed upon.

MR. CHARLES SALAMAN has been delivering his musical lectures, on Beethoven and Weber, at Hull, Black-heath, Clapham, Bromley, Brixton, Beaumont Institution, Marylebone Institution, and other places, everywhere with marked success. Mr. Salaman has been assisted by Misses Emma Lewis and Eliza Hughes, as vocalists.

GOOD FRIDAY AT THE CRYSTAL PALACE.—On the coming Good Friday, Mr. Sims Reeves will sing three of his most popular songs, &c., &c. Madame Rudersdorf, Mr. Weiss, Mr. Thomas Harper, will also take part in the musical performance. The orchestral band of the company, under the direction of Mr. Manns, reinforced and further strengthened by the band of the Coldstream Guards, will play several pieces. This is the first Good Friday since the completion of the roof of the Great Handel Orchestra. Those who remember what the effect was last year, will be surprised to find how much the roof assists the sound, and with what ease and distinctness the solos can be heard in all parts of the transept, compared with what was formerly the case. As usual on Good Friday, the doors will be opened at Nine in the morning, and the concert begin at Three. At dusk the palace will be lighted up.

MILE. BONDY'S CONCERTS OF CHAMBER MUSIC.—The first of the series was held in the Beethoven Rooms, on Tuesday evening, before a select audience. The singer was Miss Banks, and the instrumentalists, Mdlle. Bondy (pianoforte), M. Sainton (violin), and M. Paque (violoncello). Mdlle. Bondy, a clever and intelligent artist, played Mendelssohn's second trio (C minor) with M. Sainton and Paque; the "Kreutzer" sonata, with M. Sainton; a *Barcarole* by Anton Rubinstein and Liszt's "Rigoletto," in all of which her talent was more or less favourably exhibited. That the fair artist succeeded in pleasing her audience was shown by the frequent applause that greeted her performances. Miss Banks, among other things, sang Glinka's, "Sleep, thou infant angel," which she has made her own; and M. Paque, in a solo for violoncello, was heard with unanimous satisfaction. Herr W. Ganz was accompanist.

COVENT GARDEN NURSERY RHYMES.

DILETTANTE CURTAILIFTER presents his respects to the Editor of the *Musical World*, and at the same time respectfully insists upon a reprint of No. 7 of the "Covent Garden Nursery Rhymes," which by a transposition of two words in the second line—"ever seemed," in lieu of "seemed ever"—was made, greatly to the surprise and indignation of D. C., to assume an unrhythmic shape.

There was a stage-manager, Murray,
Whom nothing ever seemed to flurry,

—D. C. begs to insinuate—makes the second line prose, and by consequence prosy.

COVENT GARDEN NURSERY RHYMES.

VII.

There was a stage-manager, Murray,
Whom nothing seemed ever to flurry,
For whatever befell,
He said, "very well,"
This placid stage-manager, Murray.

QUEEN'S BENCH NURSERY RHYMES.

I.

There was an old lawyer, called Levy,
Who said, "Lor', I'll never deceive ye;"
But no sooner in Court,
Than, quickly as thought,
"Costs and damages," shrieks out old Levy.

MISCELLANEOUS NURSERY RHYMES.

I.

There was an old schemer, Tom Chappell,
Who with "Cattle-show Concerts" would grapple,
Till, with classical look,
Arthur took him to book,
And Beethovenised this old Tom Chappell.

II.

There was an old schemer, John Boosey,
Who, at most things was more or less *ruse*;
With a penny, he thought,
Even whales might be caught,
This penny-wise pound-foolish Boosey.

III.

There was a composer, called Glover,
Of his works an extravagant lover;
He wrote and composed,
While the public all dozed,
And still cried, "I'm 'A one," Howard Glover.

IV.

There was an old author, called Kenney,
Whose books were not read by the many,
So, hour after hour,
He let out something sour,
This acrid old author, called Kenney.

V.

There was an ould Pote, called Des' Ry'n,
Who, grammer and sense e'er defy'n,
Spun reams of bad verse
From bad went to worse,
Till no one heard more of ould Ry'n.

VI.

There was an old dodger, called Jarrett,
Who might have lived up in a garret,
If he hadn't found out
Some pigeons that pout,
Who, as "nightingales" wanted to "star" it.

VII.

There was a director, John Ella,
Who might have lived down in a cellar,
Had not trio, quartet,
And sonata, made sweat
Foreign artists to nourish John Ella.

VIII.

There was an old Scotchman, George Wood,
Who left "Reekie" as soon as he could,
And came up to town,
To do us all brown,
This canny old Scotchman, George Wood.

IX.

There was a young critic called Clarke,
Whose bite was no worse than his bark,
He was young at his trade,
When he's old, I'm afraid,
He'll not be much better, this Clarke.

X.

There was an old critic called Davison,
Whose eye every queer-written stave was on;
But, as I've heard tell,
He wrote songs that don't sell,
Which accounts for the ire of old Davison.

To the Editor of THE MUSICAL WORLD.

A POKE FOR D. C.

SIR,—The Lion is roused! his tail wags, so look out for his jaw! Last week a rhymier, in your journal, called "D. C.," attacked certain artists employed at the Theatre Royal, Covent Garden. Some of his remarks were *harassing* to those who *pine* for fame, and although his attempts at fun were most *melancholy*, they failed not to *arouse* the anger of *wise* men, and who through me wish to put an end to such *incorrigible* attempts at fun. Subjoined I send you a stanza after the manner of "D. C.," and remain,
Sir, Yours,
O. K.
March 18th, 1863.

There was an old poet, called "D. C.,"
Whose rhymes were so awfully C D,
He abus'd able men
With his feeble goose-pen,
The *seedy* old poet, called "D. C."

O. K.

THEATRICAL EPIGRAMS.

No. 1.

Says Kean to Macready,
"You look rather *seedy*;"
Says Macready to Kean,
"You dont look very green."

ADELINA PATTI A VIENNE.

Au Redacteur du MUSICAL WORLD.

MONSIEUR.—Nos remerciements sont dus à M. le directeur Lehmann pour la jouissance qu'il nous a procurée samedi le 28, (au Carl-Théâtre) par le début de Mlle Patti dans le rôle d'Amina de la *Sonnambula*. L'apparition de Mlle Patti produit déjà une sensation extraordinaire; elle ne paraît pas plus de dix-huit ans, quoiqu'elle en ait vingt; ses traits sont ravissants, le profil surtout est d'une perfection idéale; elle a un air de candeur et d'ingénuité qui éclaire un sourire mêlé de mutinerie et de douceur. A cette sonorité naturelle et chaude des voix méridionales bien douées, ajoutez un timbre jeune, frais mais vibrant. Il y a autant de solidité que de limpidité dans ce beau soprano argentin. L'andante de sa cavatine a été interprété avec une vérité et une perfection saisissante. Le fameux rondo, "Ah! non giunge," a été le bouquet d'artifice de son exécution, et, à la deuxième reprise du motif, c'était un véritable éblouissement. Le jeu de la cantatrice est à la hauteur de son chant: après l'avoir vue au premier acte, si candide, — une vraie enfant,—on est frappé de la routine dramatique qu'elle déploie dans les actes suivants. Aussi le public a été fasciné, et la soirée a été pour "la divina Patti" une longue et bruyante ovation. Les bis, les rappels, les couronnes, toutes les manifestations d'un transport poussé à l'extrême, lui ont été prodigués.

La voix du ténor, M. Giuglini, quoique déjà un peu fatiguée, est d'une douceur et d'une souplesse admirables; il manie le *mezzo-voce* avec un art qu'on trouve peu chez les artistes allemands. L'ensemble de l'opéra n'a rien laissé à désirer, et M. l'impresario Merelli mérite tous les éloges pour les soins et le zèle qu'il a voués à l'étude de l'opéra.

Vienne, 2 Mars.

CH. NOEL.

BREMEN.—Herr Ferdinand Hiller's opera: *Die Katakomben*, has already been given twice here, to houses filled to the ceiling. It was enthusiastically received.

MONDAY POPULAR CONCERTS.

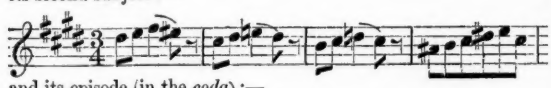
(From a Frequent Contributor.)

The courage which prompted the establishing of the Monday Popular Concerts continues to gather its weekly reward of crowded audiences. The non-appearance of Madame Goddard (who was announced to play a work with the *right number*, but by the wrong composer) on Monday last (at the 122d concert) was a serious disappointment. However, in an old book (of theology, of course), by an old *curé* of Meudon, Pantagruel, *liber duo*, cap. xii., you will find, among other original sayings (if you do me the favor to refer), that the Lord Humevesne, defendant, who pleaded before the aforementioned Pantagruel without an attorney, says emphatically, "when the sun has set the cows are in the shade." So when—&c.

The quartet of Mendelssohn (in E minor, op. 44), with which the concert began, was the *chef-d'œuvre* of the evening. With what vigor, piquancy, and "*brio*" (to say nothing of the passionate first movement) is the truly Mendelssohn *scherzo* carried on! Its opening theme:—



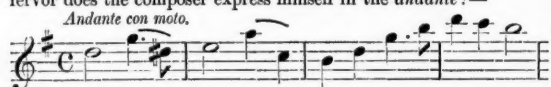
its second subject:—



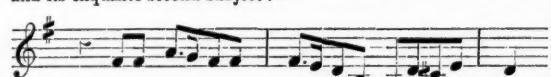
and its episode (in the coda):—



are alike genial, captivating, and original. With what grace and fervor does the composer express himself in the *andante*!—



with its delicious under-current of ever-moving accompaniment, and its exquisite second subject:—



Music, according to Herr Diogenes Teufelsdrückh, "leads us to the edge of the infinite, and lets us gaze for a few moments into that." Let the *andante* of the quartet in E minor stand as one of the many illustrations Mendelssohn has left us of the Weissnichts-wische aphorism. The other quartet was Haydn's op. 74, in G minor, given at the preceding concert, and repeated (no wonder) "by desire." Both quartets were led by M. Sainton with wonderful spirit, and exhibited his playing—in its way not to be surpassed—under two very different aspects and in two very different schools. The artistic fire which animated his delivery of Mozart's sonata, dedicated to Mlle. Strinassacchi, with its dashing *allegro*:—



its Orphean *andante*, and its exquisitely playful rondo:—



—fully testified to the wisdom of the director in entrusting the leadership to his hands—where I hope it may remain till some one more capable arrives (and when will that be?). How well the pianoforte part was sustained by Mr. Hallé I need hardly insist.

In the marvellous sonata of Beethoven, op. 53 (the "Waldstein"):—



Mr. Hallé was, as always, welcome, and I do not remember, often as I have heard him play the work, to have heard him play better. The quartet was made up by Messrs. L. Ries, H. Webb, and Paque, the latter supplying the place of Signor Piatti with much ability.

The vocal music included the recitative and air, "Deeper and deeper still," from Handel's *Jephtha*, sung by Mr. Sims Reeves; and, although by some the selection may be deemed unfit for the occasion, I commend the choice as giving me an opportunity of hearing Mr. Reeves in a grand sacred song, accompanied by an accomplished pianist, the opportunity of hearing the chief of English tenors in front of a capable band being for the present denied me. Of two elegant trifles from the pen of the composer of *Abraham*, introduced by the same singer, the second—"When the moon is brightly shining"—was encored. Miss Robertine Henderson is gifted with a sweet voice and the invaluable qualification of singing in tune. She has also taste and skill, and these good qualities were all exhibited in the two songs set down for her in the programme—Mozart's "Violet" and Mendelssohn's "Swedish Winter Song." N. N. N.

GOD BLESS THE PRINCE OF WALES.—By GEO. LINLEY.*

Third Verse.

God save Prince Christian's daughter!
Prince Albert-Edward's Bride;
The Danish flag and England's
Henceforth float side by side.
To her, that lovely Princess,
We look with pride and joy;
May never sorrow darken,
Nor Fate those hopes destroy.
Then let the pray'r re-echo
Among our hills and dales;
"God bless fair Alexandra!"
"God Bless the Prince of Wales!"

Chorus.—Then, let the pray'r re-echo, &c.

* Music by Brinley Richards.

SCOTTISH BALLAD SINGING.

MRS. WILLIAM HOWARD of Edinburgh begs to announce her intention of residing in London for the Season. Reference kindly permitted to Her Grace the Duchess of Roxburghe, Floors Castle, Roxburghshire; The Right Honourable the Lady Susan Grant, Suttie, Malmaison House, Berwickshire; and The Right Honourable the Lady Charlotte Russell, 20, Curzon Street, May Fair.

MESSRS. R. & C. BERINGER have the honour to announce that their *Matinee Musicale* will take place at Collard and Collard's Rooms, on Saturday morning, March 28th. Vocalists, Madame Rudersdorf, Madlle. Marie de Villar, Madame Collinet, Madame Gordon, Mr. Tennant, and Mr. Patey. Instrumentalists: Violin, Herr L. Ries, Violoncello, Signor Pezza; Flute, Monsieur Collinet; Pianoforte, Miss Strohmenger, Mr. Seal, (pupil of R. Beringer) and Messrs. R. and C. Beringer; Conductor, Herr Wilhelm Ganz and Mr. R. Beringer. Admission, 7s. 6d. reserved seats, 10s. 6d.—Commence at half-past 2.

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| 4. Foresters, sound the cheerful. | 16. The tiger couches in the wood. |
| 5. Winds whistle cold. | 17. Live Henri Quatre. |
| 6. What shall he have that kill'd. | 18. Allegiance we swear. |
| 7. Come, thou monarch of the vine. | 19. Daughter of error. |
| 8. Blow, gentle gales. | 20. Now to the forest we repair. |
| 9. Hark! Apollo strikes the lyre. | 21. Hail to the chief. |
| 10. Now tramp o'er moss and fell. | 22. Stay, prythee stay. |
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A wild wet night! The driving sleet
Blurs all the lamps along the quay;
The windows shake; the busy street
Is still alive with hurrying feet;
The wind raves from the sea.
So let it rave! my lamp burns bright;
My long day's work is almost done;
I curtain out each sound and sight—
Of all nights in the year, to night
I choose to be alone.

Alone, with doors and windows fast,
Before my open desk I stand,
Alas! can twelve long months be past,
My hidden, hidden wealth! since last
I held thee in my hand?
So, there it lies! from year to year

I see the ribbon change; the page
Turn yellow; and the very tear
That blots the writing, disappear
And fade away with age.

Mine eyes grow dim when they behold
The precious trifles hoarded there—
A ring of batter'd Indian gold,
A withered blue bell, and a fold
Of sunny chestnut hair!
Not all the riches of the earth,
Not all the treasures of the sea,
Could buy these house-gods from my
hearth;

But yet the secret of their worth
Must live and die with me, with me,
Must live and die with me.

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